

786.4  
H25h



# HUNGARIAN MELODIES

FOR THE PIANOFORTE

BY  
ARTHUR HARTMANN



Philadelphia  
Theodore Presser Co.  
1712 Chestnut Str.





TO MAMUSKA—MY BABY GIRL

# HUNGARIAN MELODIES

FOR THE PIANOFORTE

HARMONIZED BY

ARTHUR HARTMANN

PRICE \$1.00



Philadelphia  
Theodore Presser Co.  
1712 Chestnut Str.

COPYRIGHT, 1918, BY THEO. PRESSER CO.  
BRITISH COPYRIGHT SECURED



# INTRODUCTION

In presenting this collection of old and ancient Hungarian Melodies, it has been my aim to faithfully transcribe them in the manner in which they are played by the Hungarians and the Gypsies, while also giving expression to my personal idealism with regard to Hungarian music.

The world is well acquainted with certain features of this music and is accustomed to have a mournful introductory slow movement—though extremely rhapsodic and ornate—followed by a “Friss” or “Csárdás,” played with rousing fire and at a tremendous speed. This is quite in keeping with the Hungarian character and nature, for as their national poet, Petöfi, has sung,—“Weepingly the Hungarian makes merry.”

As a people, they are slow of gait, dignified in speech and true to their Oriental inheritance, love embellishments even in compositions of the most poignant intensity. Yet once the Hungarian is aroused his wrath is very fierce, and his speech comes with the rapidity which his mad emotions express in the Dance.

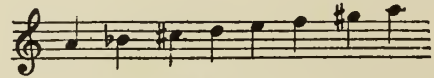
I have preferred to make the American public acquainted with the more lyric and poetic side of Hungarian music and venture to say that the majority of this collection has never been printed on this continent. Through my familiarity with the Czimbalom, Hungary's national instrument, these melodies have been presented in the manner in which the Gypsies play them, and it is this manner of embellishment, added to a subtly poetic RUBATO, which lends them their peculiarly unique charm.

The origin of Hungarian music is an unfathomable mystery, for though it is erroneously supposed to have been created by the Gypsies, there exists a wide difference between the two.

Notwithstanding, it must be conceded that the Gypsies (who took up their abode in Hungary in the beginning of the 15th century) have largely contributed thereto, most notably Czinka Panna (born in the early part of the 18th century, died 1772), the famous woman violinist, leader of a band at the age of 14, and a composer of merit; and Bihari János (1769-1827). A number of Hungarian composers of Folk songs belonged—and do belong—to the nobility; and one, Csermák Antal (1771), was a Bohemian nobleman. It may here be appropriate to remark that in Hungary the family name is always given first.

Csermák as a youth, having heard Bihari, was so fascinated by the latter's art that he moved to Hungary and placing himself under the tuition of Lavotta János (another Hungarian noble, born 1764, died 1820) absorbed the Hungarian music, heart and soul, and became an innovator in Hungarian dance-forms besides being quite a composer, though inferior to the above mentioned.

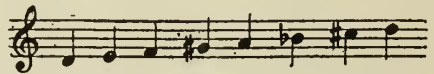
The introduction of the so-called Hungarian scale—



much used in his compositions—is first attributed to Lavotta, commonly called “The Hungarian Orpheus,” who was the teacher of both Csermák and Bihari.

There have been many claims to the establishment of a Hungarian scale; but the researches of the most profound musicians fail to corroborate them; for it is proved that the Hungarians employ, among others, also the Chinese (or five-tone scale) as well as the harmonic and melodic minor.

The scale of

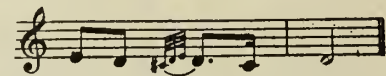


so long characterized as also a Hungarian scale, is of decidedly mongrel origin, and cannot, with truth, be claimed to be even the Gypsy scale. It is an Oriental straying and is to be found among the Egyptians and the Hebrews centuries before the Huns or the Gypsies began their wanderings.

The peculiarities of the Hungarian music—apart from the well-known rhythm



due to the characteristics of the Hungarian language, in which the first syllable is invariably accented, and the cadence



are in the construction of three and six-measure phrases and the modulation from the dominant to the *sixth* degree of the scale, instead of to the tonic, except at the end of the composition. Consecutive fifths and octaves are also a part of the elemental strength of this music, as well as mixed meters of  $\frac{3}{4}$  and  $\frac{2}{3}$ , and other variants.

This collection is intended to be played in groups of at least ten numbers.

There remains but to add modestly that the translations are my own.

*Arthur Starbaum*

NEW YORK CITY, January, 1918.

# List of Titles, With Poems and Their Translations

- 1.—A macskának négy lába van...  
*The cat has four legs...*
- 2.—A mióta szeretőm vagy...  
*Since you are my sweetheart...*
- 3.—A mely kis lány sokat szeret...  
*Which little girl loves much...*
- 4.—Este van már, szerelmesek napja...  
*It is dusk, of a lover's day...*
- 5.—Szitnya, Léva, Csábrág. Szitnya, Léva, Csábrág,  
Murány, 1594.  
*The names of old forts.*
- 6.—Húzzad csak, húzzad csak keservessen.  
*Play on, play on bitterly, so that my heart may break.*
- 7.—A korcsmában...  
*In the tavern...*
- 8.—Csicsó néni.  
*Aunt Csicsó. (A notorious song.)*
- 9.—Ez a kis lány jaj be czifra. (Popularly known as  
"Here, tyú, tyú, tyú.")  
*This little girl, my how fancy. (Translation of title.)*  
Popularly, the verse is, "Ha a tyúknak füle volna,  
here tyú, tyú, tyú." Translated, "If the hen had  
ears, heigho, tyú, tyú, tyú."
- 10.—Mikor én még legény voltam...  
*When I was a free lance, and knocked on the gates—*  
*one, two, three—they all opened to me.*
- 11.—Régi nóta.  
*An old song.*
- 12.—Régi Népdal.  
*Old folk-song.*
- 13.—Falu végén czifra csárda..  
*At the village end a fancy tavern stands;*  
*But more lovely is the taverner's daughter.*  
*She lures all men, and deceives the one who loves*  
*her...*
- 14.—Márosszéki piros páris...  
*The red apples of Márosszéki, (a village in Hungary.)*
- 15.—Elmehetsz már angyalom...  
*You may go now, my angel,*  
*On your account I will not wear out the heels of my*  
*boots;*  
*You may lean to the right and left, like the reed-*  
*grass—*  
*As many stars, so many maidens,—I'll get another!*
- 16.—Ninesen annyi tenger csillag az égen...  
*There are not so many countless seas of stars as that*  
*you are in my thoughts. If you loved me as in-*  
*tensely our love would be deeper and greater than*  
*the ocean.*
- 17.—Kurucz tábori dal. (1672.)  
*Kurucz camp song. The "Kuruczes" were a branch of*  
*the Hungarian people and it may with truth be*  
*claimed that under the reign of Rákóczi, Hungarian*  
*music, as also poetry, attained it's Golden Age.*  
*In reality, this is a drinking-song, with the fol-*  
*lowing text:*  
*You're the boy, Tyukody old pal; not like the others,*  
*like Kuczug Balázs. May our country then, be*  
*blessed with a good vintage. Not one cent, but two*  
*dollars do we need then, old pal!*  
*This melody is extremely old and dates from the be-*  
*ginning of the seventeenth century, when it was*
- used to the words, "While the world lasts, (King)  
Mathew's name will not be forgot." In its present  
form, but known as "*A hires Chlopitzky Nóta,*"  
(The famous Chlopitzky song) the Gypsies played  
it at the end of the eighteenth century; yet, even  
then, it was sung to the words, "Oh what a rascal  
is the German!" It was used, highly embellished,  
by Franz Liszt in his Sixth Hungarian Rhapsody.
- 18.—Haj! Rákóczi! Bercsényi! (1708.)\*  
Ho! Rákóczi! Bercsényi! (Kurucz song, 1708.)  
Ho! Rákóczi! Bercsényi! Bezerédy!  
*Noble leaders of Hungarian Heroes!*  
*What have you become?*  
*Where have you gone? O choice heroes!*
- 19.—Sárga csizmás Miska verbunkos.  
*Yellow-booted Nick's recruiting song. (1809.)*
- 20.—A hires Chlopiczky nóta.  
*The famous Chlopiczky song. (Second half of the*  
*18th century.)*
- 21.—Nem loptam én életemben...  
*Never in my life have I stolen...*
- 22.—Foldre hűl a mandulafa virága...  
*The almond-tree blossoms fall to the ground...*
- 23.—Két lánya volt a falunak...  
*Two maidens had the village, two roses,*  
*The hearts of both yearned for happiness.*  
*One we accompanied on her bridal morn,*  
*The other we silently followed to the grave.*  
  
*Widowed woman, bemoan not your child,*  
*Nor rejoice, you other, over your daughter's nuptials.*  
*Who knows which one met the better fate?*  
*Which had the wedding,—which the funeral!*
- 24.—Rongyos csárda két oldalán ajtó...  
*A ragged tavern with doors at the sides....*
- 25.—Sárga ugorkának zöld a levele...  
*Yellow cucumbers have green leaves...*
- 26.—Az én torkom álló malom...  
*My throat is a standing mill...*
- 27.—Panaszkodik az esti szél...  
*The plaint of the evening wind...*
- 28.—Szakitanék veled rózsám...  
*Could I but forsake you, my rose...*
- 29.—Lassú csárdás.  
*Slow tavern dance.*
- 30.—Elfelejtettem a neved...  
*I have forgotten your name...*  
*I have forgotten your name, my dove,*  
*However, I rack my brain;*  
*Yet you told me often enough, in the midst of the*  
*dance, indeed, I lie not; a thousand times or so.*  
*Lord help me! Julcsa, Panna, Érzsiike, Lidi, Sári;*  
*Klári, Mári, Tercsiike... Indeed none, for it grows*  
*in a garden, it opens to the sun... Pink like a rose.*
- 31.—Hová tűntél...?  
*Where have you vanished...?*  
*Where have you vanished, my glorious rose?*  
*Where have you vanished, my sweet youth?*  
*I too had hopes, had dreams, but oh! how long ago;*  
*perhaps it never was... perhaps never!*

\*Used by Liszt in 1884 in his Hungarian Coronation Hymn.

ms. 22 Nov 7 1900 50



32.—Az én lelkem feketébe öltözik...

*My soul is garbed in black...  
It has flown to the tops of the Cypress trees,  
To it clings every dark woe,  
It wails for the loss of my rose.*

33.—Volt nekem egy daruszőrű paripám...

*I had a crane-coloured, long-maned horse...  
I had a crane-coloured, long-maned horse, but the  
Szeged (a city in Hungary) captain sold him. I  
wasn't even there, nor at the blessed stirrup-cup—  
Heigho! Well, no matter—more than this was lost  
at Mohács!*

*I had a sweetheart; for years I wept over it. She was  
my daily death. Not yet am I rid of her—though  
another has her. Heigho! Well, no matter—more  
than this was lost at Mohács! (Pronounce: Mo-  
hahtch.)*

The battle at Mohács was fought on a beautiful summer morning, on August 29th, 1526, when 25,000 Hungarians were pitched against more than 200,000 Turks, and was decided in less than one and one-half hours. The Hungarians left 7 Prelates and Archbishops, 28 Barons, 500 members of the high aristocracy and over 22,000 slain soldiers on the Plains. The Turks took possession of Hungary and made it their abode until 1687. By a curious fatality, the Turkish yoke was definitely thrown off in another battle at Mohács, on Aug. 12, 1687, or almost to the day, 161 years later. This time, the Turks left over 20,000 dead on the field. The refrain of this song, "Heigho! Well, no matter—more than this was lost at Mohács," became, and still is, a national proverb.

34.—Megátkoztam csalfa szíved.

*I have cursed your deceiving heart,  
I avoid your whereabouts,  
But my soul, oh my soul,  
In silence weeps for you.*

*The cast-away branch at the road's end  
Can never blossom again;  
The cast-away heart, my poor heart.  
Why did it not die?*

35.—Bár merre jár...

*Wherever my glances go  
All for me is hollow;  
A desert is the meadow,  
Desert the landscape...  
Like a heart that aches in vain...*

36.—Nem parancsol nekem senki...

*Nobody bosses me...*

37.—Mig a tóban halak lesznek...

*So long as there will be fish in the pond...*

38.—Rózsaszőlő édesebb...

*Red grapes are sweeter...*

39.—Régi Népdal.

*Ancient folk-song.*

40.—Eszem azt a kis kezedet...

*Oh, I eat that tiny hand of yours!  
My dearest rose, why did you not write to-day?  
For see, to-day the bird also sings and the rose is  
fragrant.*

*Oh, I eat that tiny hand of yours!  
My dearest rose, write a short, tiny letter!  
One single word will do, only answer,  
Do you still love me?*

41.—Vékony héja van a piros almának...

*The pink apple has a thin skin...*

*A weak heart has my sweet mother;  
The weak heart of my sweet mother will break  
If her son is taken for a soldier.*

42.—Lassú magyar táncz.

*Slow Hungarian Dance.*

43.—Édes anyám, nagy a bajom...

*Dear mother, great is my trouble...*

44.—Pálfi huszár...

The hussar Palfy asks his blue-eyed sweetheart to dance. To the tones of the Czimbalom he knicks his heels. Up and down and around her he dances and embraces her; and then he flings three ragged bank notes on the Czimbalom.

45.—Mit integetsz a kendődel...?

*To whom do you beckon with your kerchief?  
Perhaps you are signalling your lover?  
With me, too, you spoke like this,  
Me too you signalled and called.*

*But one more request grant me,  
Give me that kerchief, so I may wipe away my tears,  
I'll give it back—and then you may beckon!*

46.—(The same.)

47.—Hármat fűttenett.

*Thrice the train whistled.*

Thrice the Arad (a city in Hungary) train whistles. They are taking away, taking away the Hussars. "Why weepst thou, my little violet?" "Only a little fly, sweet mother, which has flown into my eye." "My girl, my little girl, my weak violet; do not chagrin. Be not sad for the Hussars, for see, I too, in my girlhood days always thought I would die without them,—yet I am here."

48.—Hej! fosztóka, kukorica fosztóka.

*Ah, vagrant, little corn thief—  
Since I've been there, I have no peace.  
My soul, my very soul would weep or laugh;  
Of my peace, of my heart,  
A little brown one has robbed me.*

*A cornstalk may bear two ears—*

*But what would you with two hearts, my flower?  
Since you have stolen my heart, my rose,  
Give me then yours, little angel.*

49.—Be szomorú ez az élet.

*Oh, how sad is this life.*

50.—Messze hallik...

*Twilight bells echoing in the distance...  
Long the silver-toned sheepbells vibrate in the  
distance—*

*Quiet evening descends on the melancholy plains—  
My little flute sounds mournfully in the silent dusk,  
My old rose, do you hear it?*

*To the sound of the flute, why do acorns grow?  
This little girl, how lovely, yet faithless!  
In vain my little flute weeps into the night—  
My old rose is in the arms of another—*

51.—Húzd ki cigány a vonodot egészen...

*Pull the entire bow, Gypsy.  
Pull the entire length of your bow, oh Gypsy, so that  
the dried wood becomes soul—and speaks!  
Now let the violin's four strings clang and vibrate,  
till they have wept away the pain of my  
wretchedness...*

# HUNGARIAN MELODIES

ARTHUR HARTMANN

A macskának négy lába van....

The cat has four legs....

*Con spirito (Allegro)*

1

*f* *p* *f* *p* *f* *p*

*p* *f* *p*

*p* *f*

*dim.*

*senza rit.*

M 4450



A mióta szeretőm vagy----  
 Since you are my sweetheart----

2

Andante

A mely kis lány sokat szeret----  
 Which little girl loves much----

3

Allegro moderato

Poco moderato

(without pedal)

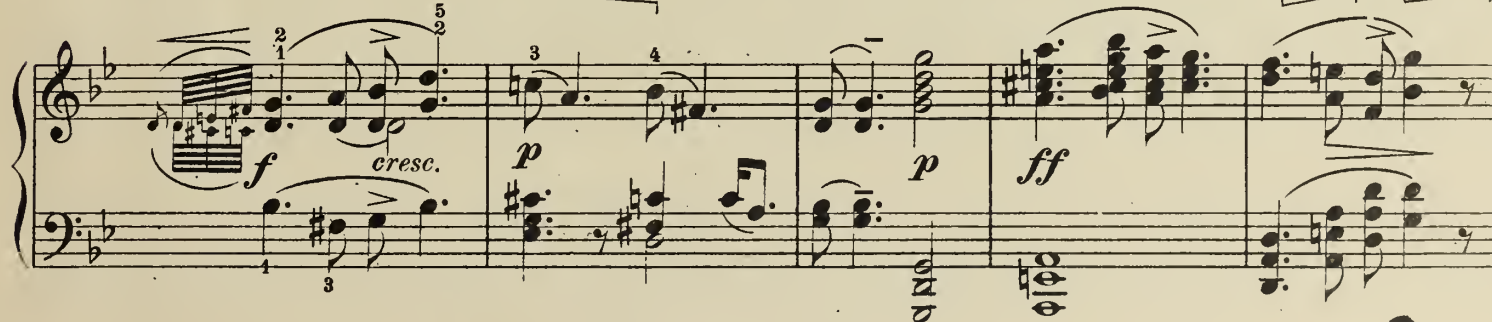




Este van már, szerelmesek napja----

It is dusk, of a lover's day----

Andante



## Szitnya, Léva, Csábrág.(1594)

Szitnya, Léva, Csábrág, Murány-The names of old forts

Adagio

5

*f* *ff* *p* *pp*

*f* *p* *pp* *f*

Tempo I.

*accel.* *p poco* *rit. poco* *f*

*molto espressivo*

*p* *rall. poco* *pp* *p*

# Húzzad csak, húzzad csak keservessen.

Play on, play on.

*Allegro vivace*

6

The first system of the musical score is in 2/4 time. The right hand (treble clef) features a series of chords and eighth notes, with dynamic markings *ff* and *p*, and a *cresc.* (crescendo) marking. The left hand (bass clef) plays a steady eighth-note accompaniment. Fingerings are indicated by numbers 4, 5, and 4 above the right hand notes.

The second system continues the piece. The right hand has a melodic line with triplets and single notes, marked with *p* and *f*. The left hand continues with eighth-note accompaniment. Fingerings are indicated by numbers 3, 1, 2, 1, 2, 3, 4, 3, 5, 1, and 2 above the right hand notes.

The third system features a change in dynamics. The right hand has a melodic line with a triplet marked *ppp* (pianissimo). The left hand continues with eighth-note accompaniment. A *p* (piano) marking is present in the right hand. A dashed line with the number 8 indicates an octave extension.

The fourth system concludes the piece. The right hand has a melodic line with a triplet marked *pp* (pianissimo). The left hand continues with eighth-note accompaniment. A *f* (forte) marking is present in the right hand. A dashed line with the number 8 indicates an octave extension. The system ends with the marking *accel poco* (accelerando poco).



## A korcsmában....

In the tavern ....

Allegro risoluto (*very rhythmically*)

7

*pp* *cresc.* *mf* *f*

*ff* *p* *p*

*f*

*cresc.* *rit.* *atempo* *p*

*ppp* *mf* *p*

*mf p* *mf p*

*mf p* *rall. poco* *dim.* *a tempo*

# Csicsó néni.

Aunt Csicsó.

(A notorious song)

*Moderato* *mf* *f* *p*

*cresc.* *f*

*p* *legato* *p*



# Ez a kis lány jaj be czifra

**Moderato** **Allegretto moderato**

9

*mf* *rit. poco* *p* *rall. poco*

Mikor én még legény voltam.

**Allegro giocoso e molto vivace**

10

*f* *5* *4* *5* *4* *5* *2* *1*

*f* *pp* *f p* *f* *senza Ped.*



Régi nóta.

An old song.

Allegro vivace

[illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in the key of D major (indicated by two sharps: F# and C#). The time signature is 4/4. The piece consists of four measures. The first measure features a treble staff with a triplet of eighth notes (D4, E4, F#4) beamed together, marked with a '4' and an accent, followed by a quarter note G4. The bass staff has a half note D3. The second measure has a treble staff with a quarter note G4, an eighth note F#4, and a quarter note E4. The bass staff has a half note D3. The third measure has a treble staff with a quarter note G4, an eighth note F#4, and a quarter note E4. The bass staff has a half note D3. The fourth measure has a treble staff with a quarter note G4, an eighth note F#4, and a quarter note E4. The bass staff has a half note D3. The word "cresc." is written below the bass staff in the fourth measure.

# Régi Népdal. Old Folksong.

Andante

12

3 2 4 3

3 2 4 3

*ff*

*pp*

*p*

*sostenuto*

8<sup>va</sup> basso

*pp*

*f*

*p*

*ff*

*p*

*f*

*p*

*pp*

l.h.

l.h.

pp



# Falu végén czifra csárda....

At the village end a fancy tavern stands....

13

Rubato

*mf*

*lunga*

*f*

*p*

*ppp*

*pp*

This musical score for 'Falu végén czifra csárda' is written for piano. It begins with a treble and bass staff in G major. The first system (measures 1-4) is marked 'Rubato' and features a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 5-8) is marked 'mf' and includes a 'lunga' (long) marking. The third system (measures 9-12) is marked 'f' and features a large, sweeping melodic line in the treble. The fourth system (measures 13-16) is marked 'p' and features a more active bass line. The fifth system (measures 17-20) is marked 'ppp' and features a very soft, sustained melody. The sixth system (measures 21-24) is marked 'pp' and features a soft, sustained melody. The piece concludes with a final chord in the treble staff.

# Márosszéki piros páris....

The red apples of Márosszéki (A village of Hungary)

14

Andante

*p*

*p*

*pp*

*ppp*

This musical score for 'Márosszéki piros páris' is written for piano. It begins with a treble and bass staff in G major. The first system (measures 1-4) is marked 'Andante' and features a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 5-8) is marked 'p' and features a more active bass line. The third system (measures 9-12) is marked 'p' and features a soft, sustained melody. The fourth system (measures 13-16) is marked 'pp' and features a very soft, sustained melody. The fifth system (measures 17-20) is marked 'ppp' and features a very soft, sustained melody. The piece concludes with a final chord in the treble staff.



## Elmehetsz már angyalom....

You may go, my angel....

Allegro

15

*capriccioso*

Moderato

(senza ped.)

*Rubato*
*capriccioso**accel.**l.h.*

sec.

# Nincsen annyi tenger csillag az égen----

There are not so many countless seas of stars----

Moderato-capriccioso

16 *f*

## Kurucz tábori dal.(1672)

Kurucz camp song.

Adagio

17

## Haj! Rákóczi! Bercsényi!

(1708)

Moderato lamentoso (con rubato)

18



First system of the musical score. It consists of three systems of staves. The first system has a bass staff with a treble clef and a bass clef, and a grand staff with a treble clef and a bass clef. The second system has a grand staff with a treble clef and a bass clef. The third system has a grand staff with a treble clef and a bass clef. The music is in 4/8 time, key of D major. Dynamics include *p*, *accel. poco*, *rit. poco*, *p a tempo*, and *mf cresc.*

# Sárga csizmás Miska verbunkos (1809)

Yellow-booted Nick's recruiting song

*Allegro con fuoco (with enthusiasm)*

Second system of the musical score. It consists of two systems of staves. The first system has a grand staff with a treble clef and a bass clef. The second system has a grand staff with a treble clef and a bass clef. The music is in 4/8 time, key of D major. Dynamics include *f* and *mf*. The number 19 is written to the left of the first staff.

Third system of the musical score. It consists of two systems of staves. The first system has a grand staff with a treble clef and a bass clef. The second system has a grand staff with a treble clef and a bass clef. The music is in 4/8 time, key of D major. Dynamics include *mf*. The number 19 is written to the left of the first staff.

Fourth system of the musical score. It consists of two systems of staves. The first system has a grand staff with a treble clef and a bass clef. The second system has a grand staff with a treble clef and a bass clef. The music is in 4/8 time, key of D major. Dynamics include *allargando* and *a tempo*.

Allegro moderato

H. M.-42

Nem loptam én életemben ----  
Never in my life have I stolen ----

21 *Allegro*

Földre hull a mandulafa virága ----  
The almond-tree blossoms fall to the ground ----

22 *Poco vivace*



## Két lánya volt a falunak....

Two maidens had the village....

Andante

23

## Rongyos csárda két oldalán ajtó....

A ragged tavern with doors at the sides....

Vivace

24

## Sárga ugorkának zöld a levele....

Yellow cucumbers have green leaves....

Allegro

25

## Az én torkom álló malom....

My throat is a standing mill....

Vivace

26

# Panaszkodik az esti szél....

The plaint of the evening wind....

Lento

27

*f* *p* *dolce* *p* *una corda*

# Szakítanék veled rózsám....

Could I but forsake you, my rose....

Allegretto

28

*dolce* *senza rit.* *mf* *dim.* *p* *poco rit.*



## Lassú csárdás.

Slow tavern dance.

*Moderato molto - With stubborn rhythm.*

29

The musical score is written for piano in 4/8 time, key of B-flat major. It consists of five systems of music. The first system is marked *f* (forte) and the second system is marked *ff* (fortissimo). The music features a 'stubborn rhythm' with repeated eighth-note patterns in the right hand and a steady bass line in the left hand. Fingerings and articulation marks are indicated throughout the piece.

## Elfelejtetem a neved....

I have forgotten your name....

## Andantino

30

First system of the musical score, marked *Andantino*. It consists of two staves. The right hand (r.h.) begins with a series of chords and single notes, including a triplet of eighth notes. The left hand provides a simple harmonic accompaniment. The system concludes with a *Fine* marking.

Second system of the musical score, marked *Vivace*. It continues the melody and accompaniment from the first system. The right hand features more complex rhythmic patterns, including triplets. The system ends with a *f* (forte) dynamic marking.

Third system of the musical score, marked *Vivace*. It continues the piece, featuring a *p* (piano) dynamic marking. The system concludes with a *Da Capo* instruction, indicating a repeat of the beginning.

# Hová tűntél....?

Where have you vanished ....?

*Adagio espressivo- With eloquent simplicity.*

31

*dolce*

*pp*

*mf*

*cresc.*

*p*

*mf*

*pp*

*tragically*

*f*

*ff*

*pp*

*Begin slowly, increase speed*

*pp*



# Az én lelkem feketébe öltözik....

My soul is garbed in black....

Andante

32

The musical score for the first piece is in 4/8 time, key of D major (two sharps). It begins with a treble clef and a bass clef. The melody is in the treble, starting with a quarter note D4, followed by a half note E4, and then a quarter note F#4. The bass line starts with a quarter note D3, followed by a half note E3, and then a quarter note F#3. The piece is marked 'Andante' and '32'. The score includes various musical notations such as slurs, ties, and fingerings. The piece ends with a double bar line and repeat dots.

33

*senza Ped.*

## Volt nekem egy daruszőrű paripám....

I had a crane-coloured, long-maned horse....

Slowly

33

The musical score for the second piece is in 4/8 time, key of D major (two sharps). It begins with a treble clef and a bass clef. The melody is in the treble, starting with a quarter note D4, followed by a half note E4, and then a quarter note F#4. The bass line starts with a quarter note D3, followed by a half note E3, and then a quarter note F#3. The piece is marked 'Slowly' and '33'. The score includes various musical notations such as slurs, ties, and fingerings. The piece ends with a double bar line and repeat dots.

3 2 3

3 4 5

*f*

Megátkoztam csalfa szíved.

I have cursed your deceiving heart.

*Rubato (Slowly)*

34

*mf accelerando*

*l.h.*

*f*

*ff p*

*pp*

Bár merre jár....  
Wherever my glances go....

Adagio

35

una corda

Nem parancsol nekem senki\_  
Nobody bosses me\_

Allegretto

36



Mig a tóban halak lesznek....  
So long as there will be fish in the pond....

*Allegretto*

37

## Rózsaszőlő édesebb....

Red grapes are sweeter....

Ad lib. Allegro giocoso

38

*rit.*

*senza Ped.*

*p*

*una corda*

*p*

*una corda*

# Régi népdal.

Ancient folk-song.

**39** *Lento* *pp* *dolce.*

The musical score for measure 39 is written in 4/8 time, key of B-flat major, and tempo 'Lento'. It features a piano (pp) and dolce (dolce) marking. The music is written for a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The score includes various musical notations such as notes, rests, and fingerings. The piece is marked 'Lento' and 'pp' (pianissimo). The melody is in the treble clef, and the accompaniment is in the bass clef. The score includes various musical notations such as notes, rests, and fingerings. The piece is marked 'Lento' and 'pp' (pianissimo).



Eszem azt a kis kezedet....  
Oh, I eat that tiny hand of yours....

Adagio

40

The first system of the musical score is in 4/8 time, marked 'Adagio'. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts with a half note G4, followed by a quarter note F#4, and then a half note E4. The bass line starts with a half note G3, followed by a quarter note F#3, and then a half note E3. The first measure is marked with a forte (ff) dynamic. The second measure is marked with a forte (f) dynamic. The third measure is marked with a piano (p) dynamic. The system ends with a double bar line. Fingerings are indicated above the notes: 5, 4, 2, 1 for the first measure; 5, 4, 3, 2, 1, 2, 3, 4, 1 for the second measure; and 4, 3, 2, 1, 2, 3, 4, 1 for the third measure. A 'pp' (pianissimo) dynamic is marked below the bass line in the second measure.

The second system of the musical score continues the melody and bass line. It begins with a treble clef and a key signature of two flats. The melody starts with a half note G4, followed by a quarter note F#4, and then a half note E4. The bass line starts with a half note G3, followed by a quarter note F#3, and then a half note E3. The first measure is marked with a forte (f) dynamic. The second measure is marked with a 'dolce' (sweet) dynamic. The system ends with a double bar line. Fingerings are indicated above the notes: 4, 1, 2, 1 for the first measure; 3, 5, 2, 1 for the second measure; and 2, 1 for the third measure.

The third system of the musical score continues the melody and bass line. It begins with a treble clef and a key signature of two flats. The melody starts with a half note G4, followed by a quarter note F#4, and then a half note E4. The bass line starts with a half note G3, followed by a quarter note F#3, and then a half note E3. The first measure is marked with a forte (ff) dynamic. The second measure is marked with a forte (f) dynamic. The system ends with a double bar line. Fingerings are indicated above the notes: 5, 1, 2, 1 for the first measure; 5, 4, 1, 2 for the second measure; and 5, 4, 2, 3 for the third measure. A 'lunga' (long) dynamic is marked above the notes in the second measure.

The fourth system of the musical score continues the melody and bass line. It begins with a treble clef and a key signature of two flats. The melody starts with a half note G4, followed by a quarter note F#4, and then a half note E4. The bass line starts with a half note G3, followed by a quarter note F#3, and then a half note E3. The first measure is marked with a piano (pp) dynamic. The second measure is marked with a piano (pp) dynamic. The system ends with a double bar line. Fingerings are indicated above the notes: 2, 1 for the first measure; 1 for the second measure; and 2 for the third measure.

## Vékony héja van a piros almának....

The pink apple has a thin skin....

Moderato



## Lassú magyar táncz.(1807)

Slow Hungarian Dance.

Rhythmically

42

risoluto allargando Tempo

Édes anyám, nagy a bajom....

Dear Mother, great is my trouble....

Moderato

43





Pálfy huszár....  
The hussar Pálfy....

Vivace



Mit integetsz a kendődel....?  
To whom do you beckon with your kerchief....?

45

Andante

*p* *pp* *f* *p* *pp*

Mit integetsz a kendődel....?  
(Another version)

46

Adagio

*p*



mf *cresc.* *ff* *ff*

## Hármast füttyentett

47 *Allegro*

*mf* *p* *f*

*ff* *p* *ff*

*p* *dolce* *pp* *ff*



## Hej! fosztóka, kukorica fosztóka.

Ah, vagrant, little corn thief.

Moderato

48

*p* *mf* *p*

*f*

*l. h.*

1 2 1 4 2 3 4 5 5 1 1 1 3 1 4 1 1 1

# Be szomorú ez az élet.

Oh, how sad is this life.

Andante

49

The first system of the musical score is in G major, 4/8 time, and marked Andante. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, then a quarter note B4. A slur covers the next three notes: C5 (quarter), D5 (quarter), and E5 (quarter). Fingering numbers 5, 3, and 1 are written above these notes. The bass line consists of a half note G2. The system concludes with a double bar line. The dynamic marking *pp* is placed below the second measure.

The second system continues the melody. It features a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, then a quarter note B4. A slur covers the next three notes: C5 (quarter), D5 (quarter), and E5 (quarter). Fingering numbers 1, 3, and 1 are written above these notes. The bass line consists of a half note G2. The system concludes with a double bar line.

The third system continues the melody. It features a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, then a quarter note B4. A slur covers the next three notes: C5 (quarter), D5 (quarter), and E5 (quarter). Fingering numbers 4, 3, and 1 are written above these notes. The bass line consists of a half note G2. The system concludes with a double bar line.

The fourth system continues the melody. It features a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, then a quarter note B4. A slur covers the next three notes: C5 (quarter), D5 (quarter), and E5 (quarter). Fingering numbers 5, 2, and 1 are written above these notes. The bass line consists of a half note G2. The system concludes with a double bar line.

The fifth system continues the melody. It features a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, then a quarter note B4. A slur covers the next three notes: C5 (quarter), D5 (quarter), and E5 (quarter). Fingering numbers 5, 4, and 3 are written above these notes. The bass line consists of a half note G2. The system concludes with a double bar line. The dynamic marking *ppp* is placed below the second measure.

# Messze hallik.... Twilight bells....

*Adagio (ad lib. e con rubato)*

50

*pppp*  
8va bassa

*ppp*

*ppp*

*poco*

*p*

*espressivo*

*poco*

*p*



## Húzd ki cigány a vonódot egészen....

Pull the entire bow, Gypsy....

Andante

51

The musical score is written for a single melodic line in 4/4 time, key of B-flat major. It begins with a tempo marking of 'Andante'. The score is divided into five systems. The first system starts with a measure number of 51. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the piece. Fingerings are indicated by numbers 1 through 5. The score includes dynamic markings such as *p* (piano), *ff* (fortissimo), *fff* (fortississimo), and *ppp* (pianississimo). The piece concludes with a final cadence.









3 0112 061440373

